



LITERARY SUPPLEMENT

TLS

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James Brindley



John Smeaton



John Rennie



Thomas Telford



George Stephenson

The early engineers



Robert Stephenson

are, in the final analysis, closely connected with industrial requirements. Certainly it is impossible to see the history of technology being adequately studied without "field-work". But industrial archaeology is by no means an end in itself. In so far as it is concerned with the discovery, investigation and recording of the surviving physical remains of engineering, industrial archaeology has a vital role to play. But the interpretation of technical history in the broader context of social, economic, political and strategic history, and even religious and legal history, is the end which must be served eventually. Industrial archaeology is without doubt one of the means to this end. It is also the stimulus, in Britain at least, to resurrecting works such as *Lives of the Engineers* whose new publishers have been closely and effectively involved in the growth of industrial archaeology.

The reappearance of the *Lives of the Engineers*, last published in 1904, is welcome and long overdue. For historians of engineering and industrial archaeologists it is probably the most important reprint for some years. Samuel Smiles's writings have had in some ways a curious history. During his long life, 1812-1904, he was a prolific and dedicated writer, publishing his first book when he was twenty-six and his last when he was eighty-two. His autobiography, edited by Thomas Mackay, appeared posthumously in 1905. During his lifetime and for a decade or so after, his books were immensely popular all over the world and then they sank

to be followed by a sudden and recent resurgence of interest, in fact has a lot to tell us about the man, his subject and the way he treated it. Samuel Smiles was born at Huddington, near Edinburgh, one of eleven children of an industrious anti-burgher. He studied medicine at Edinburgh University and took his M.D. when he was twenty. He practised medicine in his home town for a few years before becoming the editor of the *Leeds Times*, a post which he relinquished in 1842. Subsequently he was the secretary of two railway companies, and between occupying these positions, made a brief return to medical practice. In 1866 he retired to devote himself entirely to writing. *Lives of the Engineers* was first published in three volumes in 1861-62, but before that the theme which was to dominate almost all of Smiles's writing had become apparent.

In 1838 he published his first book, *Physical Education: or the Nurture and Management of Children*; it was privately printed and was not a success. In it Smiles expounded the theory that physical education was the proper and necessary basis for an intellectual and moral life. In 1859 there appeared *Self-Help: with Illustrations of Conduct and Perseverance*. This is the book for which Smiles is most often remembered and it commanded the largest and most international number of readers. Twenty thousand copies were sold in the first year and nearly a quarter of a million by the end of the century. In the introduction to the seventy-second impression in 1938, Professor A. Briggs has written: "There are few books in

history which have reflected the spirit of their age more faithfully and successfully"; a paperback edition was published by Sphere Books last year. In *Self-Help* Smiles climbed on to the hobby-horse from which he had never again dismounted. He was utterly convinced that success in life could only be achieved by perseverance, self-discipline, thrift, industry, a sense of duty—in short, all those characteristics which are now regarded as typically and ludicrously Victorian were extolled by Smiles as not merely desirable but totally necessary for a man to make his way in the nineteenth-century world. *Self-Help* and the gospel it preached gained immediate and widespread popularity. It was translated into every European and many non-European languages. English readers derived immense satisfaction from the knowledge that the Smilesian formula was, so far as they could tell, a guarantee of success in life. In Italy he was especially popular, and he was received by both Garibaldi and Queen Margherita in 1879. Smiles was no doubt much satisfied to learn from the Italians themselves that "his story of the triumphs and heroisms of English industry was educating the rising generation of Italians to honesty, courage, and perseverance". "From the King of Serbia," Smiles received the Cross of Knight Commander of the Order of St. Sava, while the Khedive of Egypt inscribed the walls of one of his palaces with quotations from *Self-Help*. The book was also well known in Japan. The theme of *Self-Help* was subsequently developed and repeated in books such as *Character* (1871), *Thrift* (1875), *Duty* (1880), and *Life and Labour* (1887).

To Samuel Smiles, the very epitome of the qualities he most admired was to be found in engineers. His first excursion into the study of the life of an engineer began in 1848. In "George Stephenson, the key figure among the early railway engineers, Smiles found a man of precisely the right specifications to exemplify his creed. Here was a man of humble but respectable birth who by hard physical work, thrift, study and determination made the railway locomotive a practical proposition, and thus brought about the beginning of a social and economic revolution which appeared to him as a man such as Smiles."

The life of a railway engineer was another attraction. In 1848

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CAMBRIDGE UNIVERSITY PRESS

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Romantic white nights

V. PANOVA: *Pogovorim o strano-stykh lyubvi.* 446 pp. 98 kops. A. KUZNETSOV and O. STEIN: *Komedii. Prizvaniye. Slepoye shchast'ye. Zhenaty zhenykh.* 270 pp. 64 kops. Sovetski Pisatel.

Vera Panova is a romantic writer. The adjective, in almost any of its many meanings, is wholly commendatory in Soviet critical vocabulary, and equally almost wholly pejorative in our own. A certain amount of glamour around the future is a necessary complement to social optimism and in this sense most published writers in the Soviet Union are "romantic". The Western reader will be quick to spot these rather manufactured elements in Vera Panova's plays. Those collected in *Pogovorim o strano-stykh lyubvi* were all written in the 1960s—a period in which ideological messages have not (so far) needed to be too obvious—yet where she touches on social themes her characters inevitably come round to the right conclusions and perhaps never really have very serious doubts.

But this is not all there is to her—indeed, the Russian theatre-goer will perhaps take these things for granted, and enjoy what is her great strength: a sense of the poetry and glamour of quite ordinary lives at certain moments, rather as if Bejman had strayed

out of Surrey into the romantic white nights of Leningrad, as if his young couples walked down the green alleys of Sokolniki park and not across the gravel to the Rover.

Her themes are strictly, even fashionably, contemporary. Put ideologically *Providy belykh nachel* is about the youth question, the existence of which is proven by the repeated denials in the Russian press. Ninka, a young factory worker, has volunteered with other members of her Komsomol group, to go east and build a new town somewhere on the borders of Kazakhstan. On the eve of her departure she becomes involved with a young man she meets by chance, and fails to turn up at the station. The relationship deteriorates and it becomes clear that she has been taken in by the spurious glamour of his superficial culture (he is studying foreign languages) and that he is in fact worthless, aimless and, if not criminal, at least in the pocket of criminal speculators. He abandons her, though she has his baby, and she returns to her social honour by moving to a new life found for her by a disinterested friend. Throughout, her brother Kostya stands by and criticizes her from a position of complete moral rectitude in a way that is meant to be exemplary but has the effect of inhuman priggishness.

The Kuznetsov-Stein partnership has a much heavier touch, particu-

larly in *Slepoye shchast'ye* (Lovel), a comedy of mistakes in Moscow, the second of a collection in *Komedii*. Kuznetsov's social and geographical settings might be in the *Darwin* series; except that anything, further removed from reality, since some English drive old bangers while the girls who ride scooters are hard to find. But the best in this collection, *Zhenaty zhenykh*, Married Bridegrooms, may be really funny by attempting to do something different—rather grotesque figures in a manner. Manonov is a sort of boss (if he is a Party boss not made clear) who wants his daughter off to the next right hand of the local bridge. Through a combination of passports and coincidences (as it turns out) the bridegroom has been married. His alleged wife turns up, arranged a divorce; but the willingness of the local "people" community to believe ill of him and turn it into a scandal training college principal point of being turned out before things are put right. Hypocrites dismissed. He is in Tzarist Russia but for a long time back from total satire, happy ending.

Doubts are nowhere pushed too far, life goes on, the jet plane roars up into the sky, you light a cigarette, put on your coat. This is not Dostoevsky or Solzhenitsyn—it has much more in common with our typical television serial or magazine story, but there is an extra element: the occasional real grace of treatment, very much in the Russian tradition of describing love through the combined boldness and tenderness of repartee.

The Kuznetsov-Stein partnership has a much heavier touch, particu-

Overcoming the past

MICHAEL BENEDICT and GEORGE E. WELLWARTH (Editors): *Postwar German Theatre.* 348pp. Macmillan. £2.5s.

Postwar German Theatre spans the transition from Expressionism to the two perhaps most characteristic forms of modern German drama: the documentary or semi-documentary play together with the *Zeitspiel*, and the Theatre of the Absurd. The editors have advisedly decided to call this anthology "postwar" rather than "contemporary", for the plays included are not wholly representative of the current state of the German theatre as many of them still have the shadow of the Second World War hanging over them.

The first play included is Georg Kaiser's *The Raft of the Medusa*, in which the expressionist legacy is still clearly visible—much the same can be said of elements of Wolfgang Ibsen's *Dr. Doolittle* or Bertolt Brecht's *Drums in the Rain*, well-known to sixth-formers as a set text (here translated as *The Outsider*, thus making unjustified allusions to Camus, and, worse, to Mr. Colin Wil-

son). In Brecht's play (1946) the issues are deeply rooted in the social and psychological upheaval of post-war Germany, while *The Raft of the Medusa* (1943), although based on a real occurrence, operates on a more metaphysical level.

The abyss of 1933-45 seems to have had two main effects on German drama. The cultural lacuna of the Third Reich was followed by a vitality and freedom in groping towards new dramatic forms, accompanied by an uncertainty and lack of direction. Against this freedom must be set the immense burden of German war-guilt and the consequent obsession with *Bewältigung des Vergangenen* (overcoming the past), reflected in plays such as Erwin Sylvanus's *Dr. Korczak and the Children*, which expresses the horrors of the extermination camps—with Pirandello's devices to assault the (German) audience's conscience. The author notes dispassionately:

The action of this play took place for the first time in the year 1942. The author has not invented the events

depicted in this play; he has merely recorded them.

Tankred Dorst is, like Sylvanus, almost unknown in this country; his *Freedom for Clemens* is a theatrical, if slight, allegory of freedom set not unexpectedly in a prison cell. Carl Laszlo's *Let's Eat Hair* and *The Chinese Teacher*, two and three pages long respectively, are little more than amusing review sketches, and but for their brevity one might well question their inclusion.

Apart from Laszlo, the Theatre of the Absurd is represented also by Grass's "curtain-raiser" *Rocking Back and Forth*, and by Wolfgang Hildesheimer's Beckettian near-monologue *Nightpiece*—the victim of some heavy-footed interpretation by Mr. Wellwarth's introduction. Theatre of the Absurd is by nature irrational and non-referential: it asks questions rather than presents a thesis, and it is wrong-headed to try to impose a fixed "interpretation".

The victim (in *Nightpiece*) seems to be the tragically impotent humanist in the modern world. Hemmed in by the powers of darkness—the forces of religious superstition and social totalitarianism—he is so appalled by what he sees that he seeks refuge in the deeper darkness of self-induced anesthesia. The humanist, the intellectual, can no longer function.

Burdening the play with such a preconceived, easy-to-use thesis cannot help devaluing its possible meanings and thus reducing it.

Mr. Wellwarth's dismissal of East German Theatre (as being interesting

only from a sociological point of view) because "neither the doctrine" will no doubt be informed, who know the Germany cannot be cultured off quite as easily as it should not at least one example be included?

Of the dramatists (Laszlo, Dorst and Weiss have not been included; and we have not the right reasons) surely all requested in view of the availability of translations compared with other dramatic texts. As for the translations (by Dorst except for *Nightpiece* by the author himself), they by the whole unobtrusively except for the odd jarring idiom which could, and should be pointed-out to the reader. The most sensitive English-language translations of *Postwar German Theatre* offer a selection of unbacked-up value is not greatly increased by the introduction, which contains too much of plot-summaries and unhelpful reader would not have welcomed more factual information about the lesser writers. And Mr. Wellwarth's buttable, if not absurd.

The Weimar Republic did not die, but it was nevertheless an example of the democratic government as the humanist since ancient Greece.

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What Rochester really wrote

DAVID VIETH (Editor): *Complete Poems of John Wilmot, Earl of Rochester.* 256pp. Yale University Press. £4.10s. JOHN WARDROPER (Editor): *Love and Drillery.* 316pp. Routledge and Kegan Paul. £2.5s.

The editor of Rochester's poetry faces three special difficulties. First, he must establish an unusually problematical canon. With Rochester what should be left out. After his death a considerable body of verse (most of it badly) was fished on him, probably on no better grounds than that he was a notorious poet and personality whose work was sure to command attention. In the second place, his poems have come down to us in texts of varying authority: the edition of 1680 (said to be "Printed at Antwerp"), that of 1691 ("Printed for Jacob Tonson"), later printed in miscellanies, and contemporary manuscript collections. The third difficulty arises from the obscene nature of some of the genuine poems. In 1953, because of the risk of prosecution, Professor V. de Sola Pinto was asked by his publishers to omit "The Imperfect Enjoyment" and "A Rant in St. James's Park" from his "Muses Library" edition. Whether Elihu Yale (a contemporary of Rochester's) would have approved or not, the great foundation with which his name is associated has apparently overcome any scruples it may have had, and Professor Vieth is able to give us the full text of both poems.

On the question of what Rochester

wrote and did not write, Professor Vieth's decisions must carry great weight. In his *Introduction to Rochester's Poetry* (1963), he made a thorough examination of the Rochester canon, and the results of that critical and painstaking research are now embodied in his excellent edition of the poems. Rochester is left with seventy-five poems (together with a few more "possibly by Rochester"), and in an appendix we are given a first-line list of close on two hundred other pieces which on various grounds the editor regards as spurious. Among the more startling omissions are "I cannot change as others do," and the adaptation of Francis Quarles, "Why dost thou shade thy lovely face?" both of which are among the four poems by which Rochester is represented in *The Oxford Book of English Verse*. Professor Vieth had already given good reasons for attributing the first of these to Sir Carr Scroope, and no one should grudge poor Scroope his one little ewe lamb. At the same time it is so similar in tone to, say, "My dear mistress has a heart," that we are reminded how difficult it sometimes is to distinguish the lyrical verse of even Rochester from that of his contemporaries.

Professor Vieth has taken great pains to give us an authoritative text, and he is also to be congratulated on having modernized accents, such as punctuation, which in the "Muses Library" edition sometimes interfered with the sense and more frequently with an unimpeded reading of the poem. He has scrupulously examined all early texts for each

adulation of his earthy patrons, the DeLavalis. Miss Deanley handles all such matters with skill and tact. She is kind to the scholar and tolerant of the buffoon, and demonstrates sympathetically that Smart's "humility before God is inseparable from his servility before sublimated human beings". Smart is not an altogether attractive person, and it is to Miss Deanley's credit that she is ready to present him as he was, without understanding but without excuse.

Miss Deanley considers the poetry and this, of course, takes up most of her effort—in much the same manner as she does the man. She has read widely in the literature of the period and often in fields that are held unattractive. In discussing Smart's version of the Psalms, she looks at other paraphrases of the century—Daniel Burgess's, Isaac Watt's, Richard Daniell's, and others—and makes similar surveys in connexion with the *Hymns* and *Spiritual Songs*. But the work she has done, and the boredom she must have occasionally felt, never lead her into overvaluing the poetry. She is always ready to say that such and such is not a good poem, or even that a large body of Smart's work is "uninspired and tedious verbiage".

Miss Deanley will be tested by her chapters on "Jubilate Agno" and *A Song to David*; these are the excuse for her whole book. Her manner in approaching them may be now have been guessed. She is understanding and informed, ever ready to grant Smart credit for design in what could have been a lucky stroke; but never willing to commit herself to any far-fetched interpretation. She notices that Hebrew and Greek and more secret languages have been used for scanning Smart, but she herself is not willing to commit herself to such an endeavour—for her there are points at which Smart is simply not sane.

Miss Deanley has come far from saying the last word on Smart; she is a little too leisurely in both her criticism and scholarship, and she shows far too much common sense; but neither does she intimidate the reader, as many exhaustive scholars do. She will encourage anyone to go on and read the poet for himself, and to come to those conclusions that are within the range of his knowledge and sympathies. Even should he transcend Miss Deanley's sober interpretation, he will be grateful to her for a coherent and enjoyable book.

Miss Deanley's sober interpretation, he will be grateful to her for a coherent and enjoyable book.

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Planner or paranoiac?

ANDRIAS HILGGRUBER: *Hitler Strategie: Politik und Kriegsführung, 1940-1941*. 715pp. Frankfurt: Bernard & Graefe. DM80.

ANDRIAS HILGGRUBER (Editor): *Probleme des Zweiten Weltkrieges*. 455pp. Cologne: Kiepenheuer & Witsch. DM122.80.

Revisionist historians of the origins of the two World Wars have brought matter to an interesting pass. As a result of their combined efforts over the past ten years we are to believe that the German Government went to war in 1914 in pursuit of imperialist expansionist plans, but that in 1939 the German Government stumbled into war with no such plans in its mind. This is very nearly the exact reverse of what one concludes if one takes the trouble both to scrutinize the evidence and to stand back from it. That the German Government was, indeed, the rogue government in advance of and at the outbreak of both wars but that the Kaiser's Germany caused the war of 1914 by being incoherently expansionist, while Hitler caused the war of 1939 by being so blatantly expansionist that not all his somnambulist tendencies can conceal the fact, these are the verdicts that will best stand the test of time.

Several sources of prolific confusion have joined with the desire to challenge accepted views, itself quite laudable, to produce this topsy-turvy outcome. The one valuable result of the revisionist activity is that it has made us more aware of them. It is easy to understand the genesis of Professor Fritz Fischer's argument that Hitler merely resumed an imperialist programme on which Germany was already bent before and during the First World War; he was trying to shatter the conviction of 90 per cent of the inhabitants of Germany that the German Government was innocent of all responsibility for the disaster of 1914. In a different situation he might have done the

work without assuming that the possession of expansionist territorial aims is the sole test of whether a government is a rogue member of the international system; and we can now see that, had he avoided this mistake, the subsequent controversy would have been less arid. Even while this controversy was mounting, historians outside Germany were claiming that Hitler had no programme. We can now see that they would never have advanced so absurd a proposition if they had stopped to reflect that, just as a government can be restless without entertaining expansionist aims, so, conversely, opportunism, vagueness and uncertainty in formulating such aims is poor evidence on which to conclude that no annexationist programme exists.

Herr Hilggruber's *Hitler Strategie: Politik und Kriegsführung, 1940-1941*, enjoys the great advantage of having been written when the blaze of the revisionist bonfires had begun to illuminate these pitfalls. It also has two great merits: although its conclusions do not differ much from those of several books produced before revisionism set in, it restates them with the great precision that is called for by the resulting controversies, as well as with the greater wealth of evidence that has accumulated with time, and it displays good sense in negotiating the pitfalls. With Germany's territorial aims during the First World War still less with the question how far they were being pursued before the Sarajevo crisis, Herr Hilggruber is not here directly concerned. But he has studied them enough elsewhere to know that they did not contain any simplifying wish to re-order Europe on racial lines which cannot be ignored when we look at Hitler's programme. In attempting to assess how large a part this and other ideological elements played in Hitler's programme, he is again sensible. He refuses to be misled by the argument that Hitler had no programme, only a propen-

sity for dreaming and ranting, because he displays such a noble lack of the planning and calculating which must have been needed if a programme was to be advanced. He sees, indeed, that it was the very vastness of Hitler's objectives which, as well as giving him the great advantage that any next step was a step towards the grandiose goal, deprived him of the ability to consider any step but the next.

Hitler's delinquency in the exact planning of a programme which was this in sharp contrast to the brilliance of some of his individual moves but not incompatible (on the contrary) with his pursuit of a programme, extended both to the assessment and organization of Germany's resources and to the evaluation of the reactions of Germany's enemies. On both fronts the chickens came home to roost in the twelve months between the defeat of France in the summer of 1940, when he learnt that Great Britain would still not give way and also knew that he could not cross the Channel, and the summer of 1941, when he turned on Russia. In that year, in which Hitler was apparently at the summit of his freedom and power but was in reality already looking into the abyss, Herr Hilggruber devotes most of his book. His account of it is the fullest that we have yet been given and his handling of the different pressures at work on Hitler's strategy - the ideological element in his programme, the decisions of his enemies and the imperatives of the material situation - is as balanced as any we are likely to get. In only one direction is it possibly astray.

Herr Hilggruber seems to think that, because of the severity and the variety of the pressures upon him, Hitler could not now be, as before, truly "himself", so that his personality, the "Hitler phenomenon", cannot be treated in isolation, as an independent factor. This is true enough if one regards only the fact

that he ended the war by attacking Russia. If he had contemplated this move, he would have been emphatic that he would never make it in such a hasty and ill-considered manner. It was the decisions of his enemies and the resulting material situation that drove him off his feet. Things seem different when the thought-processes which prompted and rationalized his moves are taken into account. At the time of his own choosing he comes face to face for the first time with the real Hitler who has hitherto been partially obscured and one is disposed to give influence of his personality more weight than it played in his strategy but far more. In mind in these months he doubt that the clinician has a "Hitler phenomenon", the paranoiac.

This is scarcely a criticism. Hilggruber's book - only a criticism of emphasis. A more serious one is the length of *Hitler Strategie*, even when allowance has been made for the need to collate evidence and to display it with precision, this is excessive. The defect is somewhat offset by the appearance of *Probleme des Zweiten Weltkrieges*, Herr Hilggruber has here collected together from a variety of books published in several different countries, from Britain he has Sir James Butler's volume, an official history of the war, and Milward's book on the German economy on a large number of the conduct and course of the war. He shows originality in singling out for careful and perceptive study a few very significant tales of the conduct and course of the war, and he manages to escape from the tedious structural speculations which James himself, surely, gave more than enough for one lifetime and begins to apply them skillfully and unstridently to the work in a case in point is his comment that, in "Madame de Mauves",

LITERATURE

The comedy and misery of Henry James

Ward: *The Search for Form*. University of North Carolina Press. London: Oxford University Press. £2 17s.

DOUGLASS LEYBURN: *Henry James*. 180pp. University of North Carolina Press. London: Oxford University Press. £2 17s.

GIORCELLI: *Henry James e l'Italia*. 159pp. Rome: Edizioni di Storia e Letteratura. £1 17s.

JAMES: *The American Scene*. Edited by Leon Edel. 486pp. Harcourt-Brace. £3 3s.

is a wearisome solemnity in many American dissertations. "Form" in Henry James, and at times even elegant writer, so that what sounds like another off-putting thesis with another off-putting pretentious title turns out to be a rewarding exercise in exegetical commentary at the *caverté* level. At the simplest range, James often allows his characters "a wry or sardonic humor as a way of dealing with their plights". A more complicated version of tragedy is hinted at in a very early tale in which a character observes that "next to great joy, no state of mind is so frolicsome as great distress". An inferior version of the first stated theme, apropos the more theatrical scenes of *The American*, is that "the comedy conveys the sinister, which is soon to become melodramatic". James's personal letters are brought into play to illustrate the theme that his "awareness of tragedy is relieved by the rich play of wit and comic invention". In his treatment of the pathetic pretensions of the Americans caricatured in the tale, "The Pension Beaurepas", James brought out "deviously the relation of comedy to misery". It is, in all its ramifications, a notion well worth pursuing; but when Miss Leyburn wanders from her script and is seduced into more extended musings on, say, *The Portrait of a Lady* or *The Spoils of Poynton*, she evidently, and even perhaps without noticing it, transmutates a dissertation for whole closets at a time - into the kind of from-the-top-of-the-head elucidations which can only be the fruit of a long devotion to a major writer, as when she notes that "in the late novels the comedy has become also an inseparable part of the tragic experience of the characters who even on the edge of the abyss find their 'consciousness interesting'".

A thesis on Henry James and Italy, though admittedly more promising than the similar work by Dr. Jörg Hasler on *Switzerland in the Life and Work of Henry James* (1966), reminds one again that academic exercises on James are beginning to rival the Shakespeare industry. It must have made a charming task, chasing James through the country he loved so well, noting his appreciation of country-side, people, and - with the reservations to be expected from his plauding but never inspired interest in the visual arts - the Italian cultural heritage. Quoting from James's *Italian Hours* the significant sigh, "One wanted not simply to hang about a little, but really to live back... into the so romantically strong... Italy of the associations of one's youth". Dr. Giorcelli rightly concludes that James always considered - like so many other Americans and Britons - "due termini, Italia e giovinezza, stretta, mente legati e complementari". But she acknowledges, too, that there was a small disposition to respond to Roman Catholic attractions, on the part of a diligently earthbound James who could refer to the Pope as a "dusky Hindoo idol".

Of all James's travel books and essays, the most profound and certainly the most prophetic is his wonderful account of his homeland, revisited in 1904-1905 after an absence of twenty years. Once again, Jamesians are indebted to the Harland Davis imprint for the welcome reprint of *The American Scene* which, apart from the editorial matter so usefully added, preserves the serene appearance of the 1907 edition, even to those eloquent page-titles - such as "The Scale of the Infusion" or "The Multiplied Apertures" - which function as a kind of Olympian index. There is of course, in this scholarly reissue, a working index, as well as the perceptive introduction and useful annotations we have come to take for granted from the pen of Dr. Leon Edel, but seasoned lovers of the Master will surely prefer to find their favorite passages under such seductive page-headings as "The Absence of Penitentialia" or "The Fond Calculations". It is a glorious work of

the "structural irony" may be appreciated not as a mere technical trick but rather as an organic pattern in the "rather intricate function in the character relationships". The Franco-American antithesis in the early part of the tale gives way to a more judicious assessment of character: "In effect, the reader is at first persuaded to evaluate human beings in terms of national characteristics and later to see the shortsightedness of such a criterion." It is good to find an academic treatise on James which pays tribute to his natural as well as to his acquired gifts as a novelist, to "private perception" as well as "cultural persuasion".

Other good points in this useful and unpretentious study include a patient restatement of the truism that although James is "not so much interested in dramatizing what will happen to the protagonist as he is in dramatizing who the protagonist is", yet only in an active mobility of relationships can that character be revealed. There are times, too, when Dr. Ward can tactfully persuade even the most symbol-shy reader to accept the structural underpinnings provided by such devices, as the four appearances on balconies by characters in *The Golden Bowl*: first by Charlotte alone, then by Charlotte and the Prince together, then by Maggie alone, and finally by Maggie and the Prince together, in "tableaux manifesting the four states of the adultery: its initiation, its triumph, its deterioration, its destruction".

From the same publisher comes *Strange Alloy* by the late Professor Ellen D. Leyburn, which is also a better and wiser book than is suggested by its rather obvious theme of "the relation of comedy to tragedy in the fiction of Henry James". Her main idea - and it is a most acceptable one - is that in much of James's fiction, comedy is used "to define the evil which causes tragedy". The resulting book reads as if the author did indeed set out to pursue her thesis through the James canon; but she

happened by good fortune to be a sensitive reader and a clear-minded and at times even elegant writer, so that what sounds like another off-putting thesis with another off-putting pretentious title turns out to be a rewarding exercise in exegetical commentary at the *caverté* level. At the simplest range, James often allows his characters "a wry or sardonic humor as a way of dealing with their plights". A more complicated version of tragedy is hinted at in a very early tale in which a character observes that "next to great joy, no state of mind is so frolicsome as great distress". An inferior version of the first stated theme, apropos the more theatrical scenes of *The American*, is that "the comedy conveys the sinister, which is soon to become melodramatic". James's personal letters are brought into play to illustrate the theme that his "awareness of tragedy is relieved by the rich play of wit and comic invention". In his treatment of the pathetic pretensions of the Americans caricatured in the tale, "The Pension Beaurepas", James brought out "deviously the relation of comedy to misery". It is, in all its ramifications, a notion well worth pursuing; but when Miss Leyburn wanders from her script and is seduced into more extended musings on, say, *The Portrait of a Lady* or *The Spoils of Poynton*, she evidently, and even perhaps without noticing it, transmutates a dissertation for whole closets at a time - into the kind of from-the-top-of-the-head elucidations which can only be the fruit of a long devotion to a major writer, as when she notes that "in the late novels the comedy has become also an inseparable part of the tragic experience of the characters who even on the edge of the abyss find their 'consciousness interesting'".

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the third and last batch of titles in the paperback edition of the Cambridge New Shakespeare contains *Coriolanus*, *Henry VIII*, *King John*, *Love's Labour's Lost*, *Measure for Measure*, *The Merry Wives of Windsor*, *Much Ado About Nothing*, *Othello*, *Pericles*, *The Poems*, *Romeo and Juliet*, *The Sonnets*, *The Tempest*, *The Two Gentlemen of Verona*, and *Troilus and Cressida* (Cambridge University Press. 5s. each). This completes the publication of all thirty-nine volumes within a year, and their pleasant appearance and low uniform price should ensure their success.

JOHN MURRAY

THIS STRANGER, MY SON

as in, say, detergents, where housewives have to choose between a number of identical products, differentiated only by the vagaries of their respective television commercials and the garishness of the cardboard boxes. Choice has to be made on the basis of instantaneous reflexes and, since everybody needs soap-powder, the best seller is the one which attracts the customer with the greatest speed. Outside the world of educational, scientific and, in its broadest sense, technical publishing, no one actually needs a book so that, paradoxically, the visual impact of a book is just as, or even more important than, that of the soap packet because large numbers of people go into bookshops or libraries with no clear idea of what they want. Hence what counts is what is on display and, within that display, how clearly visible and distinguishable the individual product can be.

Bookshop battles, however, are more subtle than those of the supermarket, even if, in certain areas, a degree of crudity can be most effective. A solid row of green spines attracts the seeker of crime to the Penguin shelves far more surely than the subtlest display card and, if you want a paperback novel, you still make first for Penguin's orange section. The crudity of the appeal is a matter of the bookseller's convenience, since he can display all the Penguins together without having laboriously to integrate the individual titles with the rest of his stock in alphabetical order. Hence the overwhelming impact of Penguins in most good bookshops—and a rather unfortunate kind of brand image in reverse. Just as there are sections of the population for whom a "book" is *Reveille or Tiltle* or *Playboy*, i.e., reading matter which is not a newspaper, so, to other sections of the public, a "Penguin" is any paperback book.

It is this aspect of public response to books which makes the establishment of a brand image by the publisher such a difficult task. Some twenty years ago there was a parallel to the "Penguin" case in that all art

books, regardless of the admirable publications in this field of Faber and Faber or the Oxford University Press, were "Penguin" books. It today, in the gleaming sea of books to be found in the art section of a bookshop, one sees lots of dolphins swimming back and forth across the Atlantic this is because Thames and Hudson has several hundred art books in print. But the staff of Thames and Hudson outside office hours is constantly having thrust upon it the paternity of books actually fathered by any of half a dozen other publishing houses, on the simple grounds that such and such a book is heavily illustrated and deals with a subject like the Baroque.

To any publisher who likes to think that his books are different from those of his competitors, this is somewhat disconcerting, but it seems to be a problem endemic wherever a particular industrial "line" has been highly developed in a direction which involves the public as technically undiscriminating users and consumers. To most housewives all vacuum cleaners are "Hoovers" and, as long as they suck up the dirt, does it really matter what they are called? The only thing that ought to count with the book buyer is the quality of what is between the covers. Yet any publisher who prides such an ostrich-like attitude is doing both his authors and himself a great disservice.

You can live by bread alone, but only if you are a baker. As has already been noted, the kind of books published by "trade" publishers are books that no one needs. Demand has to be created for them; desire for them has to be inspired, which is why we have the whole apparatus of the literary and book-selling world with its built-in checks and balances and its bestowal of appropriate honours and demerits.

Granted that the language of the beasts is usually decorous, the world of books is, because it has so many relatively small animals and is so fiercely competitive, a jungle. The spoils are the impact upon the public and the attracting of good authors;

the surest way to make good authors and their agents come running is to be successful. Since, fortunately, publishing, in spite of the highly placed accountants who are trying to influence it, is still highly personal to the point of idiosyncrasy, most clearly visible successes in publishing are distinctive by the predilections of their managers.

It is these largely personal quirks which, wittingly or otherwise, establish the brand image by which a publishing house is recognized by its peers, its suppliers and its customers. Thus any able sociologist will send his manuscripts to Routledge, and a middle-brow adventure novelist or memoir-writing general who does not call upon Collins first is a fool. An ambitious "literary" first novelist will probably go to Jonathan Cape, and a poet to Faber and Faber. These assorted authors are not acting out of whim but because the brand images of these publishing houses have rubbed off just a little on their creative and commercial consciousness. In fact, all these publishing houses have very catholic interests and issue many different kinds of books, but each has a well-earned reputation for success with those particular categories and thus their relatively widely known brand images.

One can see how difficult it is to establish this kind of brand image if one considers the output of Penguin's hardcover imprint, Allen Lane. The Penguin Press. Few can help admiring individually most of the books it has so far published, but it is hard to discern any clearly identifiable publishing policy. The brand image of the great parent company is readily

apparent; that of its offspring has not yet emerged. There are some publishing companies so large and amorphous that no one outside the company itself can say what its policy is, while others pursue a catch-all programme which defies analysis.

One can, of course, try to impose a brand image by means of one's visual aids, such as the emblem on the spine, the typography of one's jackets, press advertising, &c. Yet when one searches one's memory for examples of this technique one inevitably comes up with Gollancz's yellow jackets, Faber's distinctive jacket lettering, Alfred A. Knopf's barzoi colophon, and so on. The visually memorable image tends to be the property of a publisher whose list has an equally strong intellectual image, even though the visual memory can play tricks. (I remember as a child feeling cheated every time I saw Herbert Jenkins's colophon of a winged horse and discovered that, on occasion, the company had had the gall to publish something other than a new P. G. Wodehouse.)

In the end all publishing brand images are, I suppose, highly subjective. Is one right to think primarily in terms of history when one sees the Longmans stately ship on the cover of a book? (It is, incidentally, still a stately sailing vessel in its modern version.) Obviously Alfred Knopf has published a lot of important American and English literature, yet when one sees that elegant and slender dog one thinks of what Knopf has done for Japanese writers to introduce them to the West and of the unknown Scandinavians he has tried to rescue for ignorant Anglo-American

cans. When one thinks of O. Windus one thinks of some of the most distinguished literary publishers in the past four decades; yet to publish much else and at least a dozen other publishers have a lot of significant critical and syncretistic, and are honest psychoanalysts. One could, some forty or fifty publishers have highly regarded and earned brand images which are a valuable part of their stock-in-trade, at the same time, and which, at the same time, represent an iceberg of neurotic bookman on the couch, doing his stint of Freud and confronted with the "Thames and Hudson" sea of current system as well as the business comes from that publishing.

In other words, brand publishing are, like brand elsewhere, only half-truths, whether established from the deliberate policy of publishers or imposed from outside by worked middlemen, carry the truth, elsewhere, as many a very shrewd publisher, perhaps, word should go to Mr. Bennet, who, when asked by a good porter whether he was worth purveyors of his self-congratulatory edition of *Candide* might be appointed that they would be another Geis book, reprint people do not buy a public print. They buy a book.

F. G. Rosenthal is Managing Director of Thames and Hudson.

Photographic effects

AARON SCHWARTZ: *Art and Photography*. 314pp. Allen Lane: The Penguin Press. £5 5s.

Art and Photography is an important work on an involved subject, illustrated with more than 250 telling black-and-white pictures and written with admirable thoroughness and clarity. That we should have had to wait so long for a complete account of the interactions between photography and painting is astonishing. As the author points out, the idea for such a study is not new: George Moore proposed it in *Modern Painting* of 1898, where he referred to its absence as "a serious deficiency in our critical literature". A small but valuable contribution was made by Heinrich Schwarz in his monograph of 1931 on David Octavius Hill. To this have been added other contributions such as that of Beaumont Newhall in his *History of Photography*, Van Doren's *Coke's The Painter and the Photograph* and Otto Steiner's *Kunst und Photographie*. Now at last we have a full, standard work.

What emerges from it most clearly is the overwhelming effect photography has had on the development of both painting and graphics. Its impact after 1839 was immediate. "From today painting is dead," declared Delacroix on seeing a daguerreotype for the first time, while Turner commented with equal resignation: "This is the end of Art. I am glad I have had my day." In the event, more pictures were painted after the invention than ever before, and in all of them, whether or not the artist accepted or rejected the aesthetic value of photography, some effect of the photographic image can be detected. That image rapidly entered into the bloodstream of nineteenth-century art, and not merely because it could apparently achieve what painters had been trying to perfect for centuries: a faithful representation of "nature". The influence of photography was more subtle and has never been fully realized. It was in their repudiation of convention that artists on the search for fresh visual ideas, often found photographs immensely pertinent. In those very irregularities which in photographs themselves were spurned. Thus, "ironic", through its own peculiar, photography offered ways to overcome a commonplace photographic style.

The practical value of photographs, particularly to portrait painters, was

at once obvious. Most artists came to use photography as copy material, including Delacroix, and some even painted on top of them both to help pictorial precision and to save time. Others regarded such use as the triumph of gross materialism over the imagined ideal. Arguments for and against the virtues of photography as an art continued well into this century, not always for disinterested reasons, because livelihoods were threatened by the new machine, at the start particularly those of miniaturists and portraitists.

Each new development in photographic technique made its noticeable imprint on painting. The later portraits of Ingres and those of David were influenced by the daguerreotype—for example, by the hand brought up to steady the head through a long exposure. Corot's landscapes of the late 1840s, reveal a change of style which was almost certainly stimulated by the effect produced on the new glass plates. (On his death in 1875 more than 300 photographs were found in his studio.) An effect which fascinated Degas is obviously derived from the snapshot—the cutting off of bodies and objects by the frame. The decentralizing of figures obtained in instantaneous photographs also influenced Degas, who made no bones about his use of them. In fact he was himself a keen photographer. "I know photography by Degas," wrote Jean Cocteau, "which he enlarged himself and on which he worked directly to pastel, marvelling at the composition, the foreshortening, the distortion of the foreground forms." The tonal qualities of many nineteenth-century paintings clearly stem from photographic chiaroscuro, particularly that obtained by artificial light, as in portraits and groups by Fantin-Latour; while the blurring of moving figures obtained when plates were slow can be seen in Monet's work. The vision of the wide-angle lens is evident throughout the century, for example in paintings of interiors such as Robert Taft's picture of the Carlyles' Chelsea home, and the camera's oddly angled views—like the bird's-eye—can be seen in such pictures as Caillebotte's delightful *Boulevard, rue d'Ami* of 1880. Even some of Picasso's distortions have photographic origins.

Although most painters used photographs sooner or later ("Some does it hopefully, and some on the sly," as Sickert recited in the words of a music-hall ditty), many stated defen-

sively "the poetry of nature" is, "thence the camera's power could be resisted. Mybridge's recent series of photographs of houses and human beings, in rapid succession, has had a profound effect on the vocabulary, for example in the gallop by more correct if less accurate representation. Later, in chronophotographs and the like, he drew from them influences like Seurat, Duchamp and Futurists.

Finally the relationship between representational art and photography became unbreakable. The dawned that realism was not so early art's prime purpose and the perception of nature was no longer an objective as had been thought. Vision was not simple. The effect of photography on painting was perhaps the most valuable. The most negative of all for it was the camera, to abandon the long exposure to represent "truth" which the public had long demanded. After the long exposure, the camera continued to prey of realism "but with ingenuity, a great liberation, which shocked the public. Photography was accepted as art in its own right. Photography can create works of art, as Robert Rodin. "I consider photography a great artist." But other means were used, he added, a photograph must always remain a photograph.

The Dadaists, the Surrealists, the experimenters of the Bauhaus used photographs with an even new emphasis, not least in today's photo vision, particularly through the revelations of vast, minuscule or moving, tremendous speed—which were before visible to our visual grasp become part of our visual grasp. Photography has proved its ability to be no destroyer and many of the masters and many of the All these matters and many of the experiments of the Bauhaus used photographs with an even new emphasis, not least in today's photo vision, particularly through the revelations of vast, minuscule or moving, tremendous speed—which were before visible to our visual grasp become part of our visual grasp. 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...the registration of realities on the superimposed, the delicate temperature of the early poems.

But the two men were not really kind. Certainly when Joyce arrived in Paris in July, he began to move away from his impressions. New acquaintances to the Muse's children had little or nothing to do with Pound's interests: Sylvia Beach, Adrienne Monnier, Valery Larbaud, later Eugene Ionesco. Pound himself soon tired of Paris, longed for Italy. In 1924 he was in Rapallo. In 1926 he refused to help Joyce in an international protest against Samuel Roth's piracy of *Ulysses*. In 1927 Joyce consulted him on the question of a new collection of poems, the verses he had written since *Chamber Music*. Pound read the poems, and told Joyce they belonged with the family album and the portraits. Not they were not worth reprinting. Joyce was hurt. But he already felt that he and Pound lived in alien worlds. Writing to Harriet Weaver in 1928 he said:

The more I hear of the political, philo-

sophical, ethical and labours of the brilliant member of Pound's big brass band, the more I wonder why I was ever let into it "with my magic flute".

The answer is that he was let into the band because his music reminded Pound of certain indispensable sounds, once heard in Flaubert and Gaudier. The proof is in "James Joyce et Pécuchet", one of Pound's last and ripest acknowledgements, printed appropriately in the *Mercure de France*, June, 1922. It was enough for Pound to discover in Joyce the temper of *Chamber Music* and the style of *L'Education sentimentale*. What he could not bear, in the later Joyce, was the egotistical sublimity; or the mushy form it took.

He moved away from Joyce, but he never lost his affection for him, or devotion to his genius. *Ulysses* was indecipherable. The *Portrait* showed how prose should be written. *Dubliners* was the thing itself. Even *Exiles* had its point, though Pound seriously exaggerated its merit when he read it first, thinking that anything by this author must be excellent. Gradually

he came to feel that the play was a necessary error, a transition. At the end, he knew that it was not much good. Still, it did not matter. The great work was accomplished, and Pound had helped to bring it out. Perhaps Pound felt that his labour in Joyce's behalf might have been more richly acknowledged. Certainly Joyce's indifference to Pound's own struggles in the *Cantos* was a shabby thing. The only point to be made is that he treated Pound as he treated other writers who befriended him.

It was an interesting relationship, up to a point. But beyond that point its shallowness begins to emerge. Pound's relationship with Eliot is of an entirely different order, much deeper. It is appropriate to reflect upon Pound's critical role in the development of *The Waste Land*; to reflect also upon Eliot's magnanimity, the grace with which he received that favour. To think of Joyce sending chapters of *Ulysses* to Pound is to realize that he treated Pound as his literary agent, his messenger boy, nothing more. There is, indeed, a

certain splendour in Joyce's arrogance; it inspires awe. But Pound's selflessness, his care, his generosity, these inspire affection. But even in the later years the relationship was not completely lost. In December, 1931, Pound wrote to Joyce from Rapallo, taking care to add the words "Anno X" to the address, the tenth year of the Fascist calendar. He wanted to know something more of Blarney Castle than could be divined from the well-known ballad. Was the custom of kissing the Blarney stone a survival of some fecundity ritual, perhaps?

I mean when did the ladies from Schenckedy or Donegal first begin to be held by their twosomes with their hoopskirts falling over their privates in public osculation... Whose stone, in short, was it?

Joyce replied: Dear Pound: There is nothing phallic about the Blarney stone, so far as I know. The founder of the castle was a conulator for perhaps it was the defender of it. He kept on inventing excuses, parleys etc., during its siege. I think in

the time of Essex. The stone was so far as I can remember never understood by a man who had been kissed from behind. There were double hands of the women's dress. I see.

That seemed to dispose of it. But many years and more later Pound recalled the incident. In *Canto LXIII* of *Pisan Cantos*, he wrote:

Lordly men are to earth and these the companions: / Poetic that wrote of gods and William who de-

and him the comedian / "Blarney castle now / you're nothing now but a / So the affection endured / one side. As Pound wrote / Canto,

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ATTO & WINDRO

To the Editor

The "Cantos" of Ezra Pound

Sir, It is important that when a man like the present Professor of Poetry at Oxford makes a factual statement of crucial critical significance—not to say of personal significance to the author about whose statement is made—in the course of his Inaugural Lecture (TLS February 20) it should leave no doubt in a reader's mind as to its authenticity or its source. Mr. Fuller says that "The *Cantos* of Pound are finally, as their author himself has admitted, a failure." But when, where and to whom did Pound admit say, write, or let it be understood that he thought that the *Cantos* were a failure? After reading Roy Fuller's lecture I myself wrote to Ezra Pound to ask him if he knew about any such statement. In reply he sent me the telegram below.

QUESTION: PROF. FULLER'S SOURCE STATE-
MENT RE *CANTOS* NOT MIND. SALUT. POUND
G. SINGH.
Department of Italian, The Queen's
University of Belfast.

Early English Texts

Sir, I write on behalf of the Council of the Early English Text Society, drawing attention to a publishing venture recently announced which may give rise to misunderstanding highly damaging to the Society.

An organization called Greenwood Press, Inc., of New York, which has a British office called Greenwood Ltd., at 9 King Street, Covent Garden, London, W.C.2, has issued a prospectus announcing "the reprinting of the *Early English Text Society Publications: Original Series and Extra Series*".

After a note on the history of the Society, which it civilly calls "one of the great scholarly societies in the English-speaking world," it concludes: "A large proportion of these valuable publications have been out of print for years. Greenwood Press is, therefore, extremely proud of its program of making them all available again. The first fifty volumes and one of the Original Series, and five of the Extra Series, are then described, mostly marked "available". The others to be ready in spring or summer, 1969.

The Society was founded in 1864 and has published steadily ever since, so that it is only to be expected that some stocks are exhausted. But the Council is actively pursuing a reprinting programme, which has been regularly announced in all the lists of publications and in supplementary leaflets. The speed with which it can be done depends, of course, on money. Since 1957 we have reprinted 134 texts, at a cost of £65,000, while keeping fully up to date with our regular programme of printing new texts every year. The Society's sole purpose is to print trustworthy texts of early English works, and none of its money is used in any other way. Editors receive no royalties, and the Director and Council who administer the Society receive no fees. Its income arises in the first place from members' annual subscriptions, secondarily from books sold to the general public. The proceeds of these sales determine the Society's ability to reprint. If someone else reprints the books for his own profit he deprives the Society of income it desperately needs for its purely scholarly ends.

In the list of titles offered by the Greenwood Press, many are the Society's own reprints, purchased by Greenwood from the Society's most remarkable feature is the prospectus is that, while emphasizing Greenwood's concern to provide texts no longer readily obtainable, it includes items as familiar as Sir Isaac Gollancz's edition of *Sir Gawain and the Green Knight* published in 1940 and kept in print with few interruptions ever since. It also includes *Sir Morte d'Arthur*, first reprinted in 1933, and even Dr. Pamela Gradon's revision of Morris's *Aeneid*, published as recently as 1965. These texts, and the many others that are in print, are offered, as the prospectus says, "at a price". Buyers will wish to compare these prices with those of the Greenwood Press's own reprints of the same texts. One example must suffice. *Genesis and Exodus*, edited for the Society by Morris in 1867, revised in 1874 (but now superseded by Professor Armitage's edition in *Lund Studies in English*, 1964), has 262 pages and is reprinted by Greenwood at £6.75, or £2.25 in this country. During the past few years the Society has received several proposals from other reprint firms, which have offered to take over the reprinting

The "Cantos" of Ezra Pound

royalty while leaving it control over the books it wishes to see reprinted. These proposals have been sympathetically considered, but they have been declined because the reprint companies all find it necessary to charge prices much higher than the Society's, and the Council has always tried to keep its texts within the reach of private scholars. The early volumes of the publications though not some of the revised texts are of course long out of copyright even in this country, and still more of them in the United States. The Society has no legal redress against those who reprint such texts. Nevertheless the firm which made the proposals I have mentioned have honourably respected the Society's wishes and have not proceeded with unauthorized reprints. Not so the Greenwood Press. It has made no offer to the Society, and was in fact told by our New York publisher that we were opposed to such reprints. It has ignored our protests, and now so far as to state: "should any of these volumes subsequently go out of print, we will replace them immediately with our own new reprints, and thus assure libraries and scholars of the ready availability of all Numbers of the *Publications* of the E.E.T.S." But many editions are still in copyright.

The Greenwood Press has no cause to be "proud of its program". It is undertaken in defiance of the express wishes of the Society, and can only burn the Council's own programme of reprinting texts at more accessible prices.

NORMAN DAVIS,
Hon. Director, Early English Text Society, Merton College, Oxford.

The natives are hostile

Sir,—As a writer who is trying to make a living here in the north-west of England, I was very interested to hear that the Arts Council literature panel are sending letters of writers on tour in the north-west this month. It is reported that they will "venture" into North Wales and Lancashire to visit schools and libraries and, "where there are any", bookshops.

I do hope these presumptuous missionaries have had in sufficient stocks of coloured glass beads, bangles and other trinkets to placate the local natives. Because I am by no means sure that they will find all as aborigines friendly.

JOHN WINTON,
Committee House, Sir Thomas Street, Liverpool 2.

For love or money

Sir,—What a monstrous principle you propound in *Commentary* (February 27): "One final hope though: that whatever system is finally worked out it should be flexible enough to allow authors and publishers to forgo their royalties altogether when and where they feel like it, as a useful expression of their personal commitment to a particular cause."

Since when is the most fervent proclaimer of a cause required to sacrifice the means which may be all he has to expend upon his fervency? Is a member of Parliament expected to surrender his salary to propound his party views? An actor to forgo his fee for a play in which he believes, or a dustman to sacrifice his wage in the interests of a cleanliness he thinks a good thing?

You, sir, presumably believe in the policies and purposes of the TLS. Does this require you to work for nothing?

ROBERT LUSTY,
Hutchinson Publishing Group Ltd.,
178-202 Great Portland Street, London, W.1.

"If we feel like it."

Defoe and the swallows

Sir,—The conflicting eighteenth-century theories of hibernation or migration (February 13) accounting for the disappearance of swallows in winter would have been a puzzle to a modern scientist. The fact of migration was clearly familiar to the writers of many of the *Bestiaries*; the stork was known to fly to "Asia" for the winter and return in the spring to the previous year's nest, and the swallow, far from migrating to the Moon, was admitted to go to Sile. The same city? *Early English Literature* (1965) and available through any bookseller, has 268 pages and costs £6.75, or £2.25 in this country. During the past few years the Society has received several proposals from other reprint firms, which have offered to take over the reprinting

derive from the wisdom and knowledge of folk whose days are spent watching the seasons and their changes, and who might have preserved knowledge of a phenomenon later forgotten by more bookish people.

C. W. R. D. MOSELEY,
Pleple End Cottage, Reach, Cambridge.

Sir,—May I offer Mr. Garnett (February 13) another instance of bird migration being accepted by Defoe's contemporaries without remark? In his *Art of Cookery* (1708), William King (1663-1712) comments on Martin Lister's edition of *Antiquus Codex de opibus et conditionibus, sive aris cognationibus* (1705: reprinted Amsterdam 1709; based on Hummelberg's text, Zurich 1542). King's entertaining work, a series of letters from a gentleman in the country, together with a parody of Horace's *Art of Poetry*, includes a commentary on Lister's annotations.

There are some admirable remarks and annotations to the second chapter, concerning the dialogue of Asellus Sabinus, who introduces a combat between mushrooms, *chius*, or *beverficus*, oysters, and redwings: "... the same annotator observes... that the *chius* come to us in April, and breed, and about autumn return to Africa (*Poets of Great Britain* 1793, vi, 675b).

I have not been able to check with Lister's edition, but taking King's remarks to be substantially accurate, and that Lister is "the same annotator", then both he and King accept the migration of the *chius* as something that needs no further comment. Lister himself was personal physician to Queen Anne, and so a representative of scientific opinion.

ANGUS BASSON,
Department of English, The University of Newcastle upon Tyne.

Andrei Sakharov

Sir,—Your reviewer (February 20) evidently does not approve of scientists. He approves even less of scientists who, like Professor Andrei Sakharov, presume to make statements about the world in which they live. In an ideal world perhaps, the "experienced and well-meaning politicians" who your reviewer regrets "are treated with utter mistrust" would govern us and the scientists would remain locked in their laboratories. However, in this imperfect world university professors hazard their "specialist reputations"—and students

Sakharov's biggest crime, it seems, is that he "disappeared from the public horizon... to develop with others the hydrogen bomb for the U.S.S.R." Sakharov, who during these years was not nearly as diabolical as your reviewer suggests. He earned his doctorate in 1947 while working with Dr. Igor V. Tamm, a specialist in quantum mechanics, who in 1958 became one of three Russians to share the Nobel Prize in Physics, for research by Dr. Tamm and his student led in 1950 to a proposal that provided the theoretical basis for controlled nuclear fusion—the harnessing of nuclear power for the generation of electricity for peaceful purposes.

Instead of treating Sakharov like a "Red" strangler, repeating too late his destructive impulses, your reviewer

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their grants—in order to discuss the extra-curricular subject of mankind's survival.

Professor Sakharov's thoughts on *Progress, Coexistence, and International Freedom* are not in any way the thoughts of "any university professor" who is willing to stand up and speak. Nor is it true to say, as does your reviewer, that "it is sufficient these days to be a professor of nuclear physics to attract the most concentrated coverage in the mass media". In his native Russia respect for Sakharov's achievement in nuclear physics has not enabled him to publish his increasingly critical views of official policy in *Pravda*; they have had to be circulated in manuscript.

According to your reviewer, Sakharov's "rapid rise to professional fame was clearly unhindered by a system that allowed many a less obviously useful man to rot in the labour camps". The implication is clear. And thus by association is a man of "undoubted gifts in theoretical physics" and a distinguished member of Russia's scientific and intellectual elite condemned for succeeding in a world in which your reviewer clearly feels he ought not to have succeeded. Membership of the Soviet establishment does not—as recent critics of Yevushenko have suggested—invariably entail support for "a monstrous regime". In 1966 Sakharov sent a petition to Brezhnev opposing any planned restoration of Stalin's status by the new Soviet leadership. In the same year, he again joined a group of petitioners, this time to object to a newly adopted decree that made unauthorized protest demonstrations a crime. He has more recently protested on behalf of dissident Soviet writers who have been tried and imprisoned.

Instead of treating Sakharov like a "Red" strangler, repeating too late his destructive impulses, your reviewer

THE FORGOTTEN LAWYER WHO FOUND THE DOLLARS

WHEN I ran Mr. Pound to earth, after tolling on foot up the mountain behind Rapallo on a hot August day, like a sweaty St. Francis, I found him old and ill and hardly able to speak at all. But when I asked him if a life of Quinn was a thing worth doing he said, "Certainly".

Mr. Pound was right. A younger man might have added a proviso that the life should be done by the right biographer. Mr. Reid has—certainly—proved himself that. Except for the survivors of Pound's generation, John Quinn has too long been among the forgotten men. He died in middle age in 1924. He did not rate the *Dictionary of American Biography*. He was recalled to memory by the nine days' wonder of the reappearance last autumn of the manuscript of T. S. Eliot's *The Waste Land*. (Readers will remember the first publication in the *TLS* of the photographs of Pound-annotated passages and an off-the-cuff commentary by the foremost Eliot biographer, Donald Gallup, on November 7, 1968.) Quinn could not have wished to have been better portrayed than in Mr. Reid's narrative, straightforward, clear-headed but never dense, sympathetic but unextenuating, and written in a prose that reads remarkably well aloud. Mr. Reid's aim in *The Man from New York* has been to let the facts tell the story, with a minimum of interpretation, "to present evidence for the reader's own inductions". And what a story!

There are in fact three stories, though only one is told in detail. Quinn was a lawyer and politician, and a lover of women, as well as a patron of writers and artists. We are given, for necessary background, a skeleton account of his rise from humble origins—his Irish father was a small-town baker in the American Midwest—to wealth and repute as a specialist in financial law in New York, a friend of Theodore Roosevelt, and a connoisseur of Woodrow Wilson. The skeletons in his amorous cupboard only become really relevant with the somewhat unedifying public squabble over his estate after his death—an essential part, indeed, of the total story.

A man of almost inexhaustible energy until and even after his health began to fail, Quinn early determined not only to become a successful lawyer but also to enlarge and perhaps capitalize his appreciation, cultivated by Santayana at Harvard, of the arts. He was well read in the esteemed literature of the end of the nineteenth century, and when he first crossed the Atlantic in 1902, at the age of a little over thirty, his Irish patriotism led him straight into circles, political and literary, of the Irish renaissance. In the course of six weeks, divided between London and Dublin, he met almost everybody who was in that context, anybody. He bought a dozen or so paintings from the two painting Yeatses, and commissioned from the father, portraits of "A.E." and

other Irishmen whom he had long admired from a distance. It was not merely because he was, in the elder Yeats's phrase, "a grand patron" and a prompt one that he found immediate acceptance: this is clear from the durability of many of the friendships then begun. A "man from New York" who on short acquaintance could compose a copyright dispute between W. B. Yeats and George Moore—and settle it in Yeats's favour—evidently had social as well as judicial qualities to commend him. He was, as "A.E." was to describe him, "one of those rare folk whose pleasure is doing things for others". This, far more than his flair and pertinacity as a collector, is what makes Quinn worth writing about.

The list of others for whom John Quinn delighted in doing things is impressive. We can mention only a few. He threw his New York apartment open to the Yeats brothers, Lady Gregory and many more for long stays, and virtually named Yeats *père* in his old age. He organized a lecture tour in the United States and Canada for W. B. Yeats in 1903; and, although he refused to become unpaid lecture agent for other Irish hopefuls, he offered to arrange a tour in 1916 for Conrad, who was in financial straits. In the latter year, fired in part by the enthusiasm of Ezra Pound, in part by an emotional sympathy with Britain at war, he set out to organize a Vorticist exhibition in New York. (Pound proposed that some of the exhibits should face the submarine menace in the private luggage of T. S. Eliot, en route for Harvard and a Ph.D.) He bought Wyndham Lewis's pictures in quantity because he hated the thought of an artillerymen Lewis stopping Prussian bullets on the Western Front—a gesture which put him, for Lewis among the angels. Quinn's long cable to Beaverbrook may, or may not, have helped in the transformation of the artillerymen into a Canadian war artist.

From 1910 Quinn guaranteed annual incomes to both Augustus and Gwen John in return for paintings of approximately equivalent value, adding for the brother *pourboires* (almost literally) when he was out of funds. For this John expressed "the utmost gratitude"—at the time. The association only lapsed more than a decade later because, with growing success, John, who had frequently and disingenuously defaulted on his side of the bargain, was reserving much of his best work for Hugh Lane and others. Gwen John's apologetic defaults Quinn accepted with an understanding almost amounting to tenderness. Long before he met her he had sensed her integrity from her letters.

Dissensions between patrons and artists are a tricky subject. Posterity tends to take the side of the artist. For posterity he is, after all, the man who counts. He is also supposed to be more sensitive plant, apt in the end to resent being, in the pejorative sense, patronized. Quinn, with his bouts of hypochondria, the obverse of his driving ebullience, could at

B. L. REID: *The Man from New York*. 708pp. Oxford University Press, £5 7s.

times be touchy. "The kindest, most generous, most frangible of men", Yeats *père* called him. But he was usually slow—sometimes, as with John, enduring long provocation—to take final offence. His initial impulse was always philanthropic, to give timely help to men whose needs and promise were brought under his notice, as often as not men he had never yet met. Buying pictures and manuscripts, at the time, little or no commercial value was one way of avoiding direct charity. Only later, when promise had burgeoned into public recognition, did he stop to calculate whether his protégé was giving a fair return for continued, not for past, patronage. (Occasionally a diversion arose from other causes. For five years from 1909 Quinn and W. B. Yeats were estranged because of a dispute over one of the former's mistresses.)

Three outstanding examples of Quinn's patronage of needy writers destined for fame concern Conrad, Joyce and Eliot. Although the long friendship with Conrad was marred by an unaccountable breach, in each instance the protégés proved by their actions that their gratitude was no mere matter of lip-service.

By his early friends Conrad had made a name for himself but adequate income to support a family. His novels sold perhaps three to four thousand copies. In 1910 his friends managed to procure for him a small Civil List pension. Success, in terms of sales and royalties, was not to come for another three years, with the publication of *Chance*, and even after that he was often hard up. Meanwhile, in 1911, Quinn had held out a helping hand to two writers whom he admired. Investment in Arthur Symonds's manuscripts was not destined to pay off. Over Conrad he has been accused—not by Conrad—of profiteering: Mr. Reid's facts are consonant with a different deduction.

Conrad, who could not then have hoped for any other assured market for the manuscripts of everything he wrote, put his own prices on them. He was apprehensive lest he should seem extortionate. "Pray don't think you have fallen upon a shark," he wrote. Several times he added extra short pieces, as gifts, to what he had bargained to sell, or he gave Quinn some much-treasured pages in Stephen Crane's autograph. "Let them go back to their native country and under your protection." For had his MSS. now, then anyone else later on? "Later on," Conrad wrote.

In 1923, the year before both benefactor and beneficiary died, the earlier Conrad manuscripts, which Quinn had bought for some \$10,000 in all, fetched rather more than ten times that amount at auction—no appreciation which neither man could have foreseen and which evoked wry, but not unfriendly, comment from

the author. These were the only lots in the sale that showed anything like so fat a profit. "The *Cantos* success", as Mr. Reid puts it, "had been a sport rather than one of a species." The manuscript of *Ulysses*, which Quinn had bought piecemeal for about \$1,200, brought a net profit of under \$500, half of which the collector had promised to Joyce. Joyce refused the gratuity in a huff, but he had the grace to acknowledge that he was in Quinn's debt too, among other things, fighting a legal battle in the American courts over the censorship of *Ulysses* when it was being serialized in the *Little Review*.

This was one of the few incidents in which we are presented with Quinn the lawyer—no dispassionate advocate, but a convinced partisan and campaigner, determined to free *Ulysses* for publication even if the *Little Review* itself should go under. Mr. Reid blames Quinn for arguing, at the final hearing, on too narrow a legal base, but it is very doubtful whether in 1920, on any argument, any jury would have cleared the novel as American judges, with dissentients, finally did in 1933-34.

When Quinn first began to subsidize the *Little Review*, he cannot have foreseen the many headaches to come. He wished to support Pound, and any writers whom Pound believed in. Pound was the only one of his beneficiaries with intuitive understanding of the problems, and the psychology, of an overworked lawyer and businessman with a spontaneous, generosity towards artists who might be eager for charity one day and affronted by it the next.

Many of the beneficiaries were to prove of little account. Sometimes, however, the benefactor entertained genius unaware. Eliot had published nothing outside magazines when Pound first pressed his claim. Quinn's offer to subsidize his first book (*Profrack*, 1917) was an act of faith, and thereafter he became in effect the agent who made it possible for Eliot's early verse and prose to appear in America. "I must say," Eliot wrote in 1918, "that your kindness to me, who am personally unknown to you, has been quite extraordinary, and such as I am not likely to forget." In 1922, when Pound publicly appealed for funds to release Eliot from dependence on his salary as a bank clerk—Eliot had been in a sanatorium after a severe nervous collapse—Quinn promptly paid a quarter of the amount needed and offered to seek other subscriptions in America although, as he pointed out, the evidence of Eliot's genius was as yet rather thin. Eliot refused his friends' charity, and returned to the bank.

This was before *The Waste Land*. Soon afterwards, when negotiating the publication of this, "one of the best things you have done," Quinn suggested purchasing the manuscript. Eliot characteristically refused: "It will certainly not be any pleasure to me to sell it to you. I therefore hope you will accept it." Equally characteristically Quinn accepted it, but on two conditions—that it was not

to be taken as evidence of his not

gested, as a token of my past favours, but as a token of friendship, and that he be allowed to buy the rights of some of Eliot's other works. "That means your promise me another MS. of yours, as you will have had his agreement to that extent with *The Waste Land* went to disappeared from the public half a century."

Quinn differed from most collectors in two respects, and testily as he could afford to be in close personal relationships with the writers whose work he collected, seems to have had no ulterior motive to his collecting. He sold his library of some 100,000 and manuscripts in order to raise more money, and in 1924 he had less than a year to live. Apart from some specific (including *Semais*, "Le Cœur de la Louvre"), his will directed his paintings, sculptures and works of art should be sold for the benefit of his estate.

We have said nothing of works of art for the reason that Quinn involved fewer close personal relations than did his contemporaries. He had many tastes, some now prized in galleries, throughout the world. He collected, among others, Cogh, Derain, Matisse, "Nude", Rousseau ("Le Mouvement"), Picasso ("The Spring"), and Seurat ("The Champ-Villon"). Quinn's personal judgments at the time can be negligible. He was a greater artist than he was a collector. Much that he wrote to his friends, and his own private letters, are of a high quality, and he was a good writer. He was a good collector, and he was a good collector.

This was certainly the most responsible critic of the memorial exhibition of his 2,000 works (after the death he had been privately sold to all Quinn, who was not "a squillionaire" standard about half a million dollars. His heirs collected 30 times that amount, which was dispersed. The money no time to sell the New York Quinn left another, and a fortunate legacy—a portrait suit brought by a man standing who was disinterested in the considerable sum he left will. Unfortunately, and but all of a piece with the erratic, irascible, generous character of the man, he died in 1924, leaving a fortune of \$150,000, which was certainly

high Justice

EDERICK

ATTO & WINDRO

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The Comstock Lode

DAN DE QUILLE: *The Big Bonanza*. 436pp. Eyre and Spottiswoode. £3.

In August, 1862, a young failed prospector named Sam Clemens walked into the office of the *Enterprise* in Virginia City, Nevada, looking for a job, and was put to work under the senior editor, the thirty-three-year-old William Wright, whose pen-name was Dan De Quille. Virginia City, even at the height of the mining boom, had a population of under 30,000. But the *Enterprise* was the largest and most readable newspaper in the West. As the California placers had declined and the Comstock boomed, it became the miners' Bible. In an excellent introduction, Oscar Lewis observes:

It was a big paper in a small town, and even so lively a town as Virginia could seldom provide enough news to fill the long columns of 8-point type daily given over to local happenings. It was one of the paper's chronic weaknesses, its news, its writers were put to it to fill the gaps in page 3 with anything they fancy preferred. For part of each day they became essayists, poets, philosophers, humorists, satirists. They amused themselves and their readers by describing imaginary catastrophes, hailing rival editors, and papers, fabricating elaborate hoaxes and painting up of on a credulous world. . . . Inevitably the *Enterprise* became the training school for a group of original and versatile journalists, most of whom went on to distinguished careers.

The most distinguished was Sam Clemens, who adopted the pseudonym Mark Twain halfway through his two-year stint on the *Enterprise*. During that time he worked under Dan De Quille not merely as a subordinate but also as a friend. Twain was a go-getter. De Quille was a stay-pouter. Twain went off to conquer the world. De Quille remained in Virginia City till the late 1890s, by which time the roaring boom town had shrunk to a shadow, with a population of less than 3,000.

In 1869, Mark Twain mined some \$25,000 with *Innocent Abroad* and a like figure three years later with *Roughing It*, a hilarious account of his prospecting failures in Nevada. What more natural, then, that De Quille, approached by a group of

mining bosses to write the story of the Big Bonanza, should turn to Mark Twain for advice?

By a strange coincidence, which he described in his essay on "Mental Telepathy", Mark Twain, before he received his old editor's letter, hit on the idea of a book about the Comstock lode to be written by Dan De Quille. Twain threw himself enthusiastically into all aspects of the venture: how to publish, how to get a special agent for Nevada (clearing \$1.75 a copy), and how to write the book. He insisted that De Quille should take special leave from the *Enterprise*. He must come to Hartford, Connecticut, stay at the best hotel, drawing on him for any money he needed and working on the book in the privacy of Twain's own study.

After some hesitation, De Quille took Mark Twain's advice. To ensure complete quiet a study was rigged out in the loft of Twain's stable. But the work didn't proceed at quite the spanking pace which Mark Twain had prophesied. First the Reverend Thomas Beecher was a house guest, and Twain would do nothing but play billiards; then he had to go to New York on business. Nor was Mark Twain's advice the best that might have been given. Dan De Quille was a newspaperman, not a book-writer. He was crammed with information, with stories about the first settlers, in Nevada, about the war with the Platte Indians, about the eccentricities of mining characters like "Old Pancake" Comstock and "Old Virginia" Fenimore, who christened the Ophir Diggings one night when he fell down and broke his whisky bottle. "On rising he said: 'I baptize this ground Virginia,'" and from then on the Ophir Diggings became Virginia City. For fifteen years De Quille had been mining correspondent for the *Enterprise*. "There was nothing he didn't know about mining techniques, disasters, speculations, claim-jumping, fights, superstitions, fire-damp, ventilation, water-level, subsidence, the obtrusion of clay, the mineral properties of the lode, mine-ownership, labour relations, bull and bear markets, boom and depression.

The advice which he needed from Mark Twain was how to organize this vast mass of material, the degree to

which it should be entertaining anecdotes, folk-lore, descriptions of the industries such as logging for the effect of deforestation. Twain himself had never disciplined such refractory material. Books had been loosely written of what had happened, and by August, 1875, his head waned. He went away to New York and De Quille had to get his views on the manuscript. "He is very good," Twain wrote to his friend. "After reading about a dozen pages, he said it was all right. I didn't want to read any more. One can understand Mark Twain's feeling. One does not have to read a newspaper to know what he described on the page. An authentic account of the history, and working of the Comstock lode, including the mining of the various mines, and sketches of the more interesting characters in the history, connected with mining, and the country—mining experiences, anecdotes, etc.—a exposition of the production SILVER."

But De Quille had produced a book, but a rag-bag, as Twain said. It was crammed with information, with stories about the first settlers, in Nevada, about the war with the Platte Indians, about the eccentricities of mining characters like "Old Pancake" Comstock and "Old Virginia" Fenimore, who christened the Ophir Diggings one night when he fell down and broke his whisky bottle. "On rising he said: 'I baptize this ground Virginia,'" and from then on the Ophir Diggings became Virginia City. For fifteen years De Quille had been mining correspondent for the *Enterprise*. "There was nothing he didn't know about mining techniques, disasters, speculations, claim-jumping, fights, superstitions, fire-damp, ventilation, water-level, subsidence, the obtrusion of clay, the mineral properties of the lode, mine-ownership, labour relations, bull and bear markets, boom and depression.

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Fells and fiends

Miss Weston's *Journal of a Governess*, Volume 1: 1807-1811. 351pp. Volume II: 1811-1825. 424pp. Newton Abbott: David and Charles, £3 3s. each (£5 5s. the set until July 1, 1969).

To read a private journal or a collection of personal letters is to make a new acquaintance. Sometimes acquaintance ripens into friendship; sometimes, alas, it does not. In his introduction to *Miss Weston's Journal of a Governess* Mr. J. J. Bagley admits that "on many an occasion Ellen Weston must have been a trial to her friends": there are occasions when she is both a trial and a bore to her readers. Her unattractive personality is reflected in an equally unattractive literary style, awkward, longwinded, lacking in any saving touch of humour. Such laborious jokes as she makes are as often as not nastily scatological. Rather than issuing an exact reprint of her *Journal* it might have been wise to cut and edit the available material much more drastically than Mr. Edward Hall did in the original edition published in 1936 and 1939. Two volumes is really a longer acquaintance than the average reader would wish to have with Miss Weston.

Her story, however, has its own peculiar attraction. Nellie Weston may have lacked tact, wisdom, wit and charm, but she certainly did not lack courage. Her girlhood was spent in uncongenial drudgery, her whole life was ruined by the base ingratitude of her adored brother Tom, her husband was a brute, her child was torn from her care, but poor, lonely, deserted as she was, she never gave up the struggle for her just rights. Her physical courage and endurance were

remarkable. Though she was terrified of strangers and trembled at the possibility of an unpleasant encounter—"Of men I have an indecipherable terror"—she tramped all over the Isle of Man and spent a solitary holiday in "Wild Wales", among a people whose language was incomprehensible to her. She loved wild, remote places, and during this Welsh adventure she even succeeded in climbing Snowdon all alone. Distance was nothing to her; in the country she would often tramp fifteen, twenty or even thirty miles, and at the end of a two-month visit to London she proudly reckoned that she had walked as much as 5384 miles.

Perhaps the most interesting pages of her journal and letters record her stay in the Lake District as governess in the household of a certain Mr. Pedder. In that wild country she found herself completely in her element. Even in dangerously rough weather she would row out on Windermere alone in a tiny boat. Fellowship was, of course, a delight to her: "I have never in my life enjoyed a more agreeable expedition", she writes of a long, rough walk to the top of Fairfield, "such a scramble just suited me." "I am told here that I fear nothing," she remarks with justifiable complacency. "I certainly do not feel as many terrors as some creatures appear to do."

Miss Weston had need, too, of courage of a different kind during her stay at Mr. Pedder's house, which was rather inauspically called "Dove's Nest". The little girl in her charge accidentally set her clothes alight and burnt to death, an incident horrible in itself but made the more terrifying by the behaviour of the child's father. Miss Weston, who has a curious liking for the macabre, describes af-

fectly drunk, into the body bay, "lying down with side of the coffin, getting up, pulling and mauling till the watching servants in honor."

According to Miss Weston, the ghastly behaviour was a habit of his, "feigned or drunken brute Mr. Pedder had been, but it is impossible that all her employers, and most of her friends and were quite as dishonest as he. He had a malicious and a spiteful and malicious as he have us believe. He had not have been quite the same makes out. It is impossible not to be moved by his story when she describes a visit to the little daughter of a friend, for their imaginative work would have surprised Marx himself." (TLS, January 23, 1969).

When she found that I stood looking after her, she came out her dear face to the last moment, and when she was gone, I walked on into the house, and when I was alone, I walked up to look again at the last she was quite disappeared.

Miss Weston, it is impossible to think of her as Mrs. Weston, completely on her side as she is. "Oh, what heartache is there as that can separate and child!"

Such moments of complete pathos, which are very few, are less it is good to have. The book is again in print. The value and interest of the portrait of a personality and the account of the day-to-day life on the verges of gentility are

Recapitulations

These summaries previous TLS books either already published or to be published in the future. The date of the original edition with our own comments and remarks by the reviewer.

REV. France 1814-1940. Methuen. 36s. (Paperback).

A narrative, something previous in English. Though the book is not a history, there is a useful account of the systems of parliament and discussed; foreign history less so (TLS, September 1969).

Published at 18s., the book went on further editions and five now appears in a fourth revised bibliography and changes, indicated by the publisher's note.

GILSON: *Painting and Sculpture*. Bollingen Series XXXV, Vol. 110. Princeton University Press. 64 1/2s.

Of the A. W. Mellon Lectures in this series Professor Gilson displays a rare clarity and verve. The book is a "disappointment" being pitched at the level of a popular philosophy and high production (TLS, May 2, 1969).

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Reprints Processes for small editions

When a correspondent in this journal last week referred graphically to high-brow, middlebrow and kitsch tumbling about in "the critic's untidy democratic pensione", he made one notable omission: the classics. And this, like the whole decline in standards, complained of in Professor Fuller's lecture (which was the occasion for his letter), reflects a tendency, over the past few years, for new books—and new works of art generally—to drive out the old. Nothing is more difficult, for the critic who has to absorb as much of the new production as he can take, than to remember what a really first-rate work is like. Ploughing through the weekly batch of mediocrities, he is so relieved when anything even remotely interesting comes before him that he is at once tempted to overpraise it. The danger now is thus not that we shall ignore our real originals, our Cézannes and Joyces, but that we shall judge them too favourably in relation to our Raffaellis and Charles Morgans, rather than by the standards of Rembrandt and Tolstoy. Provided, that is, that they come to the critic's attention at all.

For publishing since the war, in this as in other countries, has been loaded against anything difficult, highbrow or in minority demand. This loading, due above all to the economics of printing, has taken two forms: first of all, the proportion of reprints and re-editions to new works has been abysmally low, so that many classics of literature or scholarship have remained out of print; secondly, publishers haunted by their accountants have been inhibited from publishing new works for which there was no obvious and immediate sale. Last year, as we pointed out in our review of annual publishing statistics on January 2, the reprint trend began to turn the other way, the number of new editions rising for the first time by no fewer than 1,718 to 8,778, or 28 per cent of the total, not far from what it used to be thirty years ago.

Leaving aside paperbacks, two factors have been very largely responsible for this: the activity of certain firms now specializing in reprints, who at last have printers' neglected photo-offset resources (they neglected the existence throughout the world of so many new libraries willing to pay £3 or £4 for a well-bound reprint of an essential book, which has encouraged some of the original publishers (such as Methuen, with their

new Library Reprint series) to go into the business themselves.

Such books, however, are not cheap, and as a result it has been much less easy to get a reprint of the sort of book, in fact, that our "Reputations" articles have been talking about. How cheering, then, to hear of a new technique which allows perfectly adequate offset reprints to be made a good deal less expensively, without intervention of the camera and using something not much larger than the small offset machines used in offices. This has been developed, from an Italian-German invention, by a firm called Sprint Productions (11 Bury Street, St. Mary Axe, London, E.C.3.) in which Chatto and Windus, John Murray, and Jonathan Cape are shareholders; the Cambridge University Press are also among the firm's customers. Roughly speaking the principle here is to make a printable image directly from an eight-page sheet (or one side of a sixteen-page signature) of the original book, very much as one makes a xerographic copy on paper. There is no photography and no cutting (as for a larger sheet); the papers are opaque but not chalky-white; and it would take a skilled expert to tell the difference between the finished book and one produced by ordinary photolithography.

The method begins to become economically advantageous for editions of 2,000 and under: at 1,000 copies it represents an economy of about 30 per cent. Sylvia Townsend Warner's 1920 novel *The Corner That Held Them*, for instance, was reprinted by these means last year in an edition of 1,000 at a price to the customer of 30s., under the previously prevailing conditions it would have remained out of print. Editions of only 500 copies are feasible. This, of course, is also so with photolithography, and a number of photographic reprints are likewise issued in very small printings. The difference lies in the price. Taking the figures of the last half-year's production, as given in the *Bookseller* of January 18, one finds that Chatto issued thirty-five new editions at an average price of 25s. With three of the best-known reprint publishers the corresponding figures were respectively 77 and £7. 27 and £4 10s., and 20 and £13, while for another general publisher beginning to reprint his list they were 30 and

£2 2s. Admittedly this also reflects the difference between a largely literary list and others which are predominantly academic or bibliophile, but it includes only five of the paperbacks which help other firms to keep their average price down.

As for the second great barrier to the publishing of minority works it has for some time been foreseeable that typewriter setting in conjunction with small-offset was the likeliest way of breaking through it. This was the method outlined by C. J. Duncan in our avant-garde issue of August 6, 1964, and it will be familiar to many as that used in the production of *Private Eye*. It seems to have been first used in book publishing for scientific and mathematical treatises of minimal readership where elegance of production was scarcely a factor. In 1965 Methuen, subsequently followed by Grove Press and Calder, initiated their "playscript" series for small editions (around 2,500) of more or less advanced plays which it would be uneconomic to print normally. Until last year, however, all such books were set in a patently "typewriter" face, easy to distinguish from orthodox composition.

Since the adaptation of certain printing faces (such as Bembo, Bodoni, Times and his own Univers) for typewriter use by Adrien Frutiger it has become possible to set a text so that no ordinary reader would notice the difference from orthodox print. Here again, Chatto have gone

over to the new method for their Phoenix Living Poets, which can now be published in an edition of only 750, breaking even on a sale of 500 copies. The changeover, to be seen in such books as D. J. Enright's *The Lawful Assembly* and Jon Stallworthy's *Root and Branch*, passed unnoticed even in this office. Once again Sprint is the production firm responsible, and it is also through them that Anthony Blond has reported in one or two papers last week that he is considering producing small runs of otherwise uneconomic novels.

After the years of gloom, when it looked increasingly as if we were headed for a 1984-like situation where only sure fire sellers would be published, for distribution by direct-mail or through the supermarkets, it is a relief to hear that technology can also favour the less immediately pleasing writer. There will not be much money for him in these small editions, whether of new works or of his life's masterpiece of thirty years ago, but at least what he writes will be accessible to the public, and somebody, somewhere, will be reading it. As we all know, wider appreciation does sometimes follow. *Ulysses*, to take a relevant instance from the present issue of the TLS, has since 1965 been selling an average of almost 14,000 a year in the Bodley Head's hardback edition. It will be interesting to see how it fares when it goes into the Penguin Modern Classics on April 23.

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Monks versus machines

FROM A SPECIAL CORRESPONDENT

A FORMER PRESIDENT of one of the largest publishing companies in the world has recently referred to what he called the "twiggling phenomenon". His argument was that increasing specialization ("twiggling") in science and technology has led to the contraction of markets for specialist monographs and an associated rise in book prices. Thus a book that may have appealed to, say, 5,000 potential readers ten years ago may today be considered by only 2,000 to 3,000. One of the areas where the problem is often said to have become acute is the field of the physical sciences, where the cost of composition is very high because books on more advanced topics in

as a general median. This unit price also depends, of course, on the so-called print order, but most of these advanced monographs sell no more than a few thousand (often only two or three thousand). If we now go back to the beginning of the sixteenth century, when a typical printer may have been setting one sheet per day, i.e., four pages, and the print order was limited to a thousand copies, we find that the selling price for a 300-page book was something of the order of 24 pence. It is, of course, very difficult to compare money values then and now, but inquiries with various banks and other specialist institutions indicate that 2s. then is very roughly about £3 or £4 now, which is exactly the

form. As can be seen from the illustrations, these mathematical expressions involve formulas that cover a number of lines; there are numerous subscripts and superscripts, as well as Greek and other letters. All this has to be set virtually by hand, piece by piece, and is very expensive. The astonishing thing is that very little apparent effort has been put into research on the printing of mathematics. All sorts of computer-aided systems have been considered, but the cost of these machines is so high as to make them uneconomical for the purposes discussed above. Let us, therefore, look in greater detail into what can be done, and often is not, in the way of reducing the cost of composition of mathematical

more precise and regular impression but costs nearly seven times as much as an ordinary electric typewriter. This is the "golf-ball" machine, in which the carriage is fixed and the ball which carries the characters moves against paper, thus producing the necessary impression. The "golf-balls" are interchangeable, so one is not limited to a single keyboard, and therefore a vast range of possible characters becomes available. In contrast to an ordinary typewriter, this particular machine can produce "justified" copy, but this involves retyping and the cost goes up by a relatively large amount. The machine is the IBM Composer. Finally, a very large factor in the final cost of a book is the cost of dis-

present, the sensible one is to go to the books published in the last few thousand years to go to the gold composition, the cheaper machines. "Justification" is a mathematical problem directly related to the problem of setting type. It is to plough back a piece of text into a collection of methods of setting texts. Not nearly as done in this direction, it is always possible to use a perspective method of all the mathematics by an astonishing fact that the mathematics by a mathematical calligrapher is cheaper than a machine.

At the end of his, the inventor of the twiggling machine above appears to be and sundry. Either a monograph must be broken through must be cost reduction. Even at the comparative level, how should convince the world that the above reducing costs will cut books published in the least 40 per cent.

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tory.
This is a volume in the series of
"Herford plays", a mixed bag
which includes popular contemporary
authors (Robert Bolt, Arthur Miller,
I. B. Priestley) and the early illu-
trious dead (Shakespeare, as well as
some who need bringing forward if
they are to be taken seriously as
dramatists at all. Lawrence, who has
been stage success in the last few
years, than ever in his lifetime. Its
into several categories here, and Mr.
Marland has done a useful job in
bringing these two plays out in a form
and at a price to attract young readers
and perhaps young actors and pro-
ducers, as well as those Lawrence's
feeling for place is so intimate a part
of the plays that it may be risky to
attempt them with those who have
no direct acquaintance with the
dialect and accent. Yet Mr. Marland
is aiming wide, as his useful glossary
demonstrates—perhaps too wide
if it is really necessary
to explain what "clunch" and
"dug's nose" and "fudge" and
"lie" mean (the last he gets wrong;
"as lief" does not mean "rather"
but "as soon"; nor is to join really
to "slink away"). The plays cer-
tainly deserve a wide audience. The
widowhood of Mrs. Holroyd is not
as good as *Odour of Chrysanthe-
mum*, to which it is closely related
(Mr. Marland has some good pages
discussing this relationship). Mrs.
Holroyd's lower is not a very convinc-
ing addition and takes attention away
from the central theme which is so
movingly and simply given in the
story. But Mr. Marland is right to
draw attention to his agreeably en-
thusiastic introduction to Lawrence's
skill in using his well-observed
everyday detail as naturally dramatic
material. The play goes well with
the *Daughter-in-Law*, which is
evilly Lawrence's best: a fine and
moving piece of work; it is in fact
one of the best pieces from his first
period, and ought to be as well known
as *Sons and Lovers* and the best Not-
tinghamshire stories.

These figures refer to
mathematical physics
250 pages (Demy 8vo)
seventy-five illustrations
of order of 2,000 copies
final price per copy 5s.
multiplying the above by
"tipping factor" which
overheads, procurement
This factor is often taken
five. Therefore the final
cost is approximately 5s.
press composition and
electric typewriter. In the
the patient monk, the
down to about £2.12.6
a method of reducing the
at least two-fifths (and
more).

Finally, one supposes
"tipping factor" (equal to
above example) could be
duced, but this is a mat-
ter (and probably not a
analysis. Perhaps a "de-
mo" outside "office" would
help?

The illustrations are of
courtesy of Life Books.

Left: Printing. Right: Unjustified Typing.

82. MATRIX ALGEBRA

In many problems it is more convenient to characterize a system of linear equations by its matrix A , rather than by the propagation constant and physical length separately. In such cases the matrix A is

$$\begin{bmatrix} A & B \\ C & D \end{bmatrix} = \begin{bmatrix} \cosh \theta & Z_0 \sinh \theta \\ Y_0 \sinh \theta & \cosh \theta \end{bmatrix} \quad (3.14)$$

It should be noted that the change of sign convention regarding the output voltage, which was made at the opening of this section, is appropriate to transmission line problems. Equations 3.14 are always written using this convention.

So far we have introduced the equations expressing the input electrical quantities of a two-port network as linear functions of the output quantities. There are occasions when it is desirable to reverse the position by solving Equations 3.15 for the latter. In matrix form the solution is

$$\begin{bmatrix} V_2 \\ I_2 \end{bmatrix} = \begin{bmatrix} A & B \\ C & D \end{bmatrix}^{-1} \begin{bmatrix} V_1 \\ I_1 \end{bmatrix} \quad (3.15)$$

For passive networks, consisting exclusively of bilateral elements, Equations 3.14 assume a particularly simple form since $|A| = 1$. To prove this we refer back to Equations 3.24, which define the A matrix in terms of the y -parameters, and recall from Section 3.2 that the latter are symmetric. Hence

$$|A| = \frac{1}{|y|} = \frac{1}{y_{11}y_{22} - y_{12}y_{21}} = \frac{1}{y_{11}y_{22} - y_{12}y_{21}} = 1 \quad (3.16)$$

The second line follows from rule 4 for determinants (see Section 2.10), since both columns or rows are multiplied by the factor $1/y_{12}$. Hence for bilateral networks

$$A = \begin{bmatrix} A & B \\ C & D \end{bmatrix} \text{ and } A^{-1} = \begin{bmatrix} D & -B \\ -C & A \end{bmatrix} \quad (3.17)$$

The A matrix of the transmission line, Equation 3.14, obeys a particularly good example of this relation, but the reader will, no doubt, check it for the remaining circuits discussed above.

frequency of the tuned circuit, while the second term is due to the damping of the tuned circuit produced by the shunt conductances $1/R_1$ and $1/R_2$. To ensure that the frequency of oscillation is independent of the value parameter r_a and the terminating resistors R_1 and R_2 , it is necessary to have

$$C(L_1 + L_2 + 2M) = \frac{1}{\omega} \left(\frac{1}{R_1} + \frac{1}{R_2} \right) (L_1 I_1 - M I_2) \quad (10.19)$$

This inequality can be satisfied if the ratio C/L_1 is large, and if the two inductors of the feedback network are tightly coupled magnetically in which case the mutual inductance M closely approaches $\sqrt{L_1 L_2}$. Assuming that the inequality is satisfied, Equation 10.18 gives the frequency of oscillation to be

$$f = \frac{\omega}{2\pi} = \frac{1}{2\pi \sqrt{C(L_1 + L_2 + 2M)}} \quad (10.20)$$

The minimum necessary condition for sustained oscillations is obtained from Equations 10.13 (a), 10.16 and 10.17 to be

$$1 = \frac{R_1 + r_a}{\mu R_L} \frac{L_1}{M} + \frac{\omega^2 C(L_1 L_2 - M^2)}{\mu R_L} + \frac{r_a}{\mu R_L} \frac{L_2}{M} + \frac{\omega^2 C(L_1 L_2 - M^2)}{\mu R_L} \quad (10.21)$$

where r_a as defined by Equation 10.18. Normally the grid resistor R_1 is quite large compared to the anode load resistor, R_L ; therefore Equation 10.21 reduces to

$$1 \approx \frac{R_1 + r_a}{\mu R_L} \frac{L_1}{M} + \frac{\omega^2 C(L_1 L_2 - M^2)}{\mu R_L} \quad (10.22)$$

Assuming that the inequality of Equation 10.19 is satisfied, we can eliminate ω between Equations 10.20 and 10.22, and simplify the result to obtain

$$\frac{\mu R_L}{R_1 + r_a} = \frac{L_1 + M}{L_2 + M} \quad (10.23)$$

This equation states that, for sustained oscillations the magnitude of the voltage gain of the common cathode stage of Fig. 10.2 (b) with a load resistance R_L must be at least equal to the ratio $(L_1 + M)/(L_2 + M)$. If the voltage gain of the stage is greater than this value, then the amplitudes of oscillations will progressively

physics, chemistry and so on involve a relatively large amount of mathematics, which is difficult to set. Inquiries made with other publishers do not indicate, however, that the cost of books or indeed even the sale of books is necessarily affected by this so-called "twiggling". Whether this is an objective fact or merely a manifestation of local pride by the individual publishers is not easy to establish, without going into the details of costing and internal accounting, which are obviously unlikely to be made public. One of the basic difficulties in the composition of books containing mathematical symbols or other extra-textual matter is that the techniques of setting such books cannot be automated, for intricate mathematical symbols must be introduced and positioned individually, and this is expensive. Despite the enormous progress in general technology, the composition of scientific and technical books is still at a primitive stage of development. To see this in perspective, let us first consider what has happened to the price of books since, say, the beginning of the sixteenth century. Today a final-year undergraduate textbook with pretensions to post-graduate use on relativistic quantum mechanics may consist of 300 to 400 pages and sell for something around £4 per copy, depending on the lavishness of production, country of origin, etc. There are books that cost more, and less, but this figure can be taken

figure that we started with above. The analogy is, of course, a pretty close one because any book published then would correspond to some highly specialized monograph now. The astonishing fact, therefore, emerges that the cost of technical books has not fallen in real terms despite the technological progress that one hears so much about. The most advanced scientific and technical books are, in fact, often produced by backward, inefficient and expensive methods. One of the reasons for the high cost of scientific and technical books is the reluctance of publishers to relax their standards of visual appearance. In other words, publishers generally do not regard books on scientific and technical matters merely as an exercise in conveying information or, in modern jargon, information retrieval. For example, one of the refinements that contributes substantially to cost is the process of "justification", whereby the right-hand side of a printed page is kept straight. Yet in some processes the cost of relaxing their standards of visual appearance is a high proportion of the total cost of composition. Publishers are also reluctant, on the whole, to adopt "cold" composition techniques, whereby the text is set on what are, essentially, high-quality electric typewriters producing the so-called "camera-ready" copy, which is then reproduced lithographically. But the biggest stumbling block is the question of setting mathematical formulas, both in text and in displayed

material. There seems to be universal agreement that to keep unit costs down one must abandon standard "hot-metal" methods of setting and go over to various "cold-composition" techniques, based on modern electric typewriters. If one does, in fact, employ, for example, an IBM Executive typewriter, one is limited to the number of characters available on the keyboard, while the setting of mathematics frequently necessitates the use of much larger numbers of characters. This has been partly overcome by attachments developed by various firms whereby special characters can be inserted individually into the machine so that the keyboard can, in effect, be multiplied two or three times. This operation is slower than ordinary typing, but, with training, good results can be obtained. Another modification of the standard electric-typewriter keyboard is that it is possible to type bold-face characters by a form of overtyping, which is important for headings and various other purposes. The cost per page of setting typical mathematical material in this way is very approximately £2. However, the final product is the camera-ready copy, from which a plate must be made and the final pages are reproduced lithographically from the plates. On short runs, such as are common in the "twiggling" range, the saving that can be achieved in this way amounts to about 40 per cent. IBM have recently produced a much improved version of the electric typewriter which produces a much

tribution, i.e., booksellers' profit, promotion, etc. A figure often quoted is something of the order of 40 per cent. A general agreement imposing a uniformity of price is in operation in the book trade and, therefore, books have to be sold at fixed prices. The question remains as to what is the best way of keeping the price of scientific and technical books down to levels such that students and ordinary readers can afford to buy them and publishers are not exclusively dependent on library sales. At

Lives of the scientists

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Though there have been similar works in the fields of architecture and sculpture, some fears for the success of a biographical dictionary of men of science are not unwarranted. In fact, Mr. Trevor Williams has been brilliantly successful in *A Biographical Dictionary of Scientists*. The most obvious merits of this reference work are that it is well printed on good paper in a handy format. But more important is the fact that it is worth referring to. There are said to be over a thousand entries, and a sample check of the biographies has revealed high-quality and

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